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## SUMMARIES OF PERIODICALS.

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**BULLETTINO DELL' IMP. ISTITUTO ARCHEOLOGICO GERMANICO. SEZIONE ROMANA. Vol. II. No. 3.**—W. HELBIG, *Excavations at Corneto* (pp. 153–8). An account is given of the excavations carried on during Feb. and March 1887 by the municipality of Corneto-Tarquini between the Arcatelle and the communal road, below the *Tomba del Cita-redo*. The tombs belong to the period when the trench-tomb still predominated, but after the introduction of the corridor-tombs. Full details regarding the objects found are given in JOURNAL, III, pp. 479–80.—P. HARTWIG, *A head of Helios* (pp. 159–66; pls. VII, VII<sup>a</sup>). This head was discovered in 1857 in the island of Rhodos and purchased at Rome by General E. Haug, then American consul. The work is Greek. It is about half life-size: the top, the back, and the ears are merely sketched; the rest is finished: the short hair falls in ringlets; the eyes are deep-set and glance upwards, the head being turned to the left. Seven holes in the head were evidently intended for metal rays, so often added to heads of Helios: this leads to the identification of the head as one of Helios, which is all the more probable because the worship of the sun-god was very prominent in Rhodos. However, it differs radically from the recognized type of Helios usually represented with well-opened eyes and long flowing hair. The writer's opinion is that it is a fourth-century copy of the bronze Helios in his chariot by Lysippos, who is known to have created a new type of Helios.—P. HARTWIG, *Report on a series of red-figured Attic tazzas with names of artists and favorites, collected at Rome* (pp. 167–70). This collection contains vases with the names of the artists Epiktetos and Philtias, and of the favorites Leagros, Epidromos, Panaitios, Chairestratos, Chairias and Lysis. [These vases have been purchased by the Baltimore Branch of the Archæological Institute of America for the collection of classic antiquities which it is forming in Baltimore.]—FERD. DUEMLER, *On a class of black-figured Greek vases* (pp. 171–92; pls. VIII, IX). This class of early vases—amphoræ and oinochoai—have passed unnoticed because supposed to be Etruscan. The writer proves them to be Greek and allied to, though very distinct from, the Corinthian vases: some forms, also, are of Attic origin. A Phokaian origin is suggested, and a separate and important class of archaic vases is added to those already recognized. An indication of their age is that one was found at Orvieto in a tomb of the beginning of the VI cent. Animals predominate over human figures.—P. STETTINER, *Remarks on the Etruscan Aes grave* (pp. 193–5).

The common opinion is that the Etruscans were the last of the Italians to adopt the cast *aes grave* as their coinage, and that they copied it from the Umbrians and Latins; this opinion being founded on the inferiority in weight of the Etruscan *assi*. In 1875, some very heavy archaic Etruscan *assi* were found at Corneto, and lately two even earlier ones were found at Chiusi, demonstrating, in the writer's opinion, the fact of the early use of the *as* in both Southern and Central Etruria.—G. LIGNANA, *Faliscan inscriptions* (pp. 196–202). These inscriptions are classified under three groups, communicated respectively by Gamurrini, Helbig, and Fiorelli: the first comprises two inscriptions painted on the borders of two paterae, which read, in Latin translation, *favebit vinum bibam cras carebo*. The second consists of three inscriptions scratched on broken tiles, found at Corchiano, which are supposed to have closed the graves of some *liberti* and *libertae*, the first reading: *Popia Calitenes Aronto Cesies Lartio uxor*. “Calitenes and Cesies are genitives after the Etruscan manner, and form the characteristic of the Faliscan dialect of Corchiano, which adds Etruscan forms to its own Faliscan.” The third was found in a tomb of the necropolis of *La Penna* near Civita Castellana.—F. BARNABEI, *On the libellus of Geminus Eutyctes* (pp. 203–13). This paper illustrates an inscription found on the Via Ostiense which is sufficiently important to be here reproduced: *Cum sim colonus hortorum olitoriorum qui sunt via Ostiensi iuris | collegi magni arkarum divarum faustinarum matris et piaae colens in | asse annuis §§. XXVI et quod excurrit per aliquod annos in ho|diernum pariator deprecor tuam quoq. iustitiam Domine Salvi sic | ut Euphrata v. o. collega tuus q. q. Faustinae matris aditus a me permis. | consentias extruere me sub monte m<sup>m</sup> moriolam per ped. XX in quadralto acturus genio vestro gratias si memoria mea in perpetuo const. | habitus itum ambitum dat a Geminio Eutyctete colono.*

*Euphrata et Salvius Chrysopedi Pudentiano Yacintho Sophronio | et Basilio et Hypurgo srib. salutem exemplum libelli dati nobis a Geminio | Eutyctete colono litteris nostris adplicuimus et cum adliget aliis quoq. | colonis permissum curabitis observare ne amplioem locum memoriae | extruat quam quod libello suo professus est dat. VIII Kal. Aug. | Albino et Maximo cos.* This is a decree dated July 25, 227 A. D., under Alexander Severus, preceded by the request for it. Geminus Eutyctes asks that, in consequence of his faithful payment of a large annual rental of over 26,000 sesterces for his property, he be allowed to erect for himself a monument occupying a frontage of 20 ft., and a similar space in width: this request was made to the college owning the land. The inscription is important for the constitution of these colleges or corporations.—A. MAU, *On the meaning of the word “pergula” in ancient architecture* (pp. 214–20). It is known that objects for sale were exhibited to the public in a *pergula*; this was done by artists, artisans, and shopkeepers; and that the *pergulae* were high, and

connected with the *tabernae*. The writer thinks he has found at Pompeii the solution of the question: there exist, in Pompeian shops, above the *taberna*, a room as large as the shop and open on the street, probably provided with a balustrade, while originally, according to the etymology, it was probably an external gallery.

**VOL. II. No. 4.**—G. F. GAMURRINI, *Very early art in Rome* (pp. 221–34). This paper is written against the common fallacy, that no art existed in Rome and Latium before the second Punic war, and to establish what kind of art did exist there before the rise of Greek influence. Roman tradition ascribed to Numa the associations of arts, among whom were the workers in metal (example, an archaic fibula found at Palestrina, of Phœnician type), and the potters, whose industry was, however, carried on in very modest proportions. In architecture at this period Rome was in advance of the Etruscan cities. In general, Gamurrini concludes, Roman art (like Roman *cultus*) was a reflex of that of Caere, before the capture of that city, and of Veii and Falerii. This was modified at an early date by Hellenism introduced through Massalia and the Greek cities of Magna Graecia (*cf.* works of Damophilos and Gorgasos in 498 B. C.). The occupation of Campania in 340 B. C. signalled the final fall of Etruscan influence and the supremacy of that of Hellas. Early in the III cent. B. C., there flourished an important Roman school of art whose existence has been demonstrated by remarkable works, like the terracottas of the temples at Falerii, the *Cista Ficoroni* and other ciste and mirrors with Latin inscriptions, the class of delicate pottery called “Etrusco-Campanian,” and even a class of vase-paintings, the type of which is one found at Falerii with Latin inscriptions. This rising art was destroyed by the Punic wars.—F. VON DUHN, *The necropolis of Suessula* (pp. 235–75; pls. XI, XII). An exhaustive and scientific account is given of the excavations conducted in the necropolis of Suessula in Campania between 1879 and 1886: two accounts of previous excavations had already been published by the same author. The substance of this paper is given under NEWS in the JOURNAL, vol. IV, p. 111. The tombs lately discovered disclose a period in the history of Suessula in which the Hellenic influence of Kume had triumphed completely over the early Italic culture, beginning, probably, at the close of the VI cent.: it is represented by archaic bronzes (vases, figures, ornaments and utensils) and figured vases in great numbers varying in date from the severe black-figured to the free red-figured style. From later tombs come an immense number of vases of Campanian manufacture, forming the most instructive series in existence of this style, from the fourth to the second cent. B. C.—C. PAULI, *Inedited inscriptions of Chiusi* (pp. 276–91). In October 1885, an Etruscan tomb was discovered at Chiusi, the ancient Clusium, containing a number of inscriptions on sepulchral tiles and ossuaries: these showed

that the tomb belonged to one of the branches of the large and best-known of Etruscan families, the *Gens Seiantia*.—H. DESSAU, *A friend of Cicero*, mentioned in a stamped brick from Praeneste (pp. 292–4). The bricks of Praeneste generally show different stamps from those found in Rome and the other cities of Latium. A recent stamp is M·LATER·Q·, evidently the *M. Juventius Laterensis*, quaestor, who gave games at Praeneste and was a personal and political friend of Cicero.

**Vol. III. No. 1.**—F. BARNABEI, *Some inscriptions from the territory of Hadria in Picenum* (pp. 3–13). A sketch is given of the Roman colony of the territory of Hadria, and some inscriptions found by the author in this neighborhood are published. The first, found near Monte Giove, is of the late-Republican period and a *votum* to Jove by members of the Mecia tribe, to which Hadria was attributed: this indicates the existence on Monte Giove of a great temple of Jove, and this is confirmed by another inscription which contains the name of Q. Fabius Maximus Paulus, son of Q. Fabius Maximus, a legate of Caesar in Spain, consul in 743 U. C., pro-consul of Asia in 748 and 749 U. C., etc. He is called *patronus coloniae*, and hence the foundation of the colony is settled to be in the time of Augustus, in 743 U. C. = 11 B. C. Two roads traversed this territory, both branches of the Via Salaria.—A. MAU, *The basilica of Pompeii* (pp. 14–46). This basilica is the earliest known to us, being anterior to 80 B. C. and belonging in its style to the period previous to the Roman colony, when Pompeii was subject to Greek influences. For this reason it is a precious monument for the history of the basilica: nevertheless it has not been carefully studied. The writer believes it to be not of the normal two-storied Vitruvian type but of that represented by the basilica built by Vitruvius at Fano, where the tall columns of the central nave rose up to the roof, the portico being of equal height with the central nave and containing windows which lighted the interior. This is against Lange, who believes that the roof of the central nave rose above the porticos. The central space was covered: the pavement was of *opus signinum*. A double row of columns is engaged in the interior of the walls: they are Ionic, while the central columns are Corinthian. The *tribunal* or Judgment-seat is raised 1.65 met., and has a frontage of six columns. A flight of steps leads directly into the inner portico through a vestibule, probably covered by a pent roof, whose sides are formed by the projection of the side-walls: the portico is in two stories, the lower being formed of a row of four Ionic columns supporting a wall.—PAUL WOLTERS, *The Chalcidicum of the basilica of Pompeii* (pp. 47–60). Mazois' restoration of the chalcidicum or vestibule of the basilica was quite contrary to the evidence of the remains, and must be totally revised. The front-wall is broken by five doors which open between six piers of tufa blocks, of which the two in the centre are

the smallest.—OTTO ROSSBACH, *The plate by Sikanos* (pp. 61–8; pl. 1). This, the only work by Sikanos, though known to Braun and Welcker, has long since been lost sight of: the drawing made for Brunn is here published. The plate is in the severe red-figured style. The centre is filled with a figure of Artemis running from left to right. The inscription reads: ΣΙΚΑΝΟΣ ΕΓΟΙΕΣΕΝ. Sikanos was an Attic artist, and his technique still savors of the black-figured style.—P. HARTWIG, *Nereid in the Vatican* (pp. 69–75; pl. 11). In the *sala degli animali* at the Vatican is the fragmentary torso of a partially draped female seated on a marine monster. Only the body below the waist is preserved: the drapery is thrown over the limbs, leaving the upper part exposed, and the feet are crossed: in front are remains of two small feet, probably of Eros. The animal is probably a hippocamp. The base is treated in a most unusual manner, as it represents water and waves in which are seen a polyp and another fish. The type of the Nereid riding a hippocamp and attended by Eros is well given on a coin of Bruttion (Head, *Coins and Medals*, pl. 45, 20). The sculpture itself is not Roman but Greek, and belongs to the period of transition from Hellenic to Hellenistic art, perhaps to a type created by Skopas.—F. MOMMSEN, *Three inscriptions of Pozzuoli* (pp. 76–83). Three interesting inscriptions here published and commented, *i. e.*, those of Annia Agrippina, of C. Aelius Gaurus, and of the pantomime Pylades: the last is reproduced in the JOURNAL (p. 367).—CH. HUELSEN, *Epigraphic miscellanies* (pp. 84–92). Publication of the inscriptions of L. Minicius Natalis (see JOURNAL, IV, pp. 214–15), of the equestrian statue of Domitian, and of a gladiatorial tessera.

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ΕΦΗΜΕΡΙΣ ΑΡΧΑΙΟΛΟΓΙΚΗ. JOURNAL OF THE ARCHÆOLOGICAL SOCIETY IN ATHENS. 1887. Nos. 2, 3.—ST. A. KOUMANOUDES, *Attic Inscription concerning a building at Delos*. The inscription here published is cut on both sides of a slab of Pentelic marble which formed the lid of a Byzantine tomb near the Olympieion in Athens. The letters on the under side of the lid are nearly all destroyed, and the lower end of the stone is broken off. The inscription appears to belong to the middle of the fourth century B. C. The contractors are to furnish bondsmen. An architect and a ὑπαρχιτέκτων are mentioned. The officials in charge of the building are the ναοποιοί. The building had columns and porticos, and may have been a stoa or a temple. The materials, which were to be brought from Attika, are carefully specified.—ST. A. KOUMANOUDES, *Two Boiotian Skyphoi* (pl. 5). These vases are in Athens. The representations upon them are in somewhat rude relief, and resemble those of the two similar vases published Ἐφ. Ἀρχ., 1884 (March). Upon No. 1, six scenes from the *Iphigeneia in Aulis* of Euripides are represented. Each figure has its

inscription. *Κλυταιμῆστρα* is spelt without N, as in the oldest mss. of Aischylos and Sophokles. An additional inscription reads *Εὐριπίδου Ἰφιγενείας*. The vase seems to belong to "Roman times before Christ." No. 2 is somewhat fragmentary. Upon it are represented three quadrigae with armed warriors. All are galloping toward a rough wall at the extreme left. An inscription designates this as *χάραξ Ἀχαιῶν*. Further inscriptions are *Ὀδυσσεύς* and . . *ΜΕΝΩΝ*, perhaps Agamemnon. The scene is evidently from the Trojan war.—CHR. TSOUNTAS, *Inscriptions from Eretria*. Three inscriptions are published. The first two are honorary decrees of the third century B. C. The third is a long list of names, probably an appendix to a decree. The names are grouped according to demes, of which twelve occur in the following forms: *Βουδιόθεν*, *Ὠρώπιοι*, *Ἰστιαίεις*, *Κωμαιίς*, *Τρυγχεῖς*, *Περαεῖς*, *Ταμυνεῖς*, *Μινθούντιοι*, *Λάκεθεν*, *Παρθενίεις*, *Αἰγλεφειρεῖς*, *Κοτυλαίεις*. The date is probably the second century B. C.—D. PHILIOS, *Inscriptions from Eleusis* (continued: see *Ἐφ' Ἀρχ.*, 1887, p. 1). No. 31 is an accurate publication of *C. I. G.*, I, 392. No. 32 is, like No. 31, inscribed upon a simple pedestal. The Senate and the People consecrate to Demeter and Kore (a statue of) the *ἐξηγητής* Medeios of the Eumolpid race, son of Medeios, from the Peiraieus, on account of his careful service to the goddesses. The date is the priestessship of Kleokrateia daughter of Oinophilos of Aphidnai. No. 33, inscribed upon a pedestal, records that Quintus Auli f. Pompeius made and dedicated together with his brothers Aulus and Sextus (a figure of) *Αἰών* for the power of Rome and the endurance of the mysteries. This artist is otherwise unknown. No. 34 reads *E]ῦβ[ουλλ]δης Εὐχαιρος | Κρωτί]δης ἐποίησεν* (cf. Loewy, *Ins. gr. Bildh.*, p. 100, Nos. 133 ff., 222 ff., 542 ff.).—O. BENNDORF, *Pinax from the Akropolis at Athens* (pl. 6; 5 cuts). A Pinax (cf. *Am. Journ. Arch.*, II, p. 65) is published and discussed. Upon it an armed warrior is represented. The colors used are yellow, brown, dark red, and black. The original inscription seems to have been *Μεγακλῆς καλός*, but the name was erased and another, apparently *Γλανκύτης*, written over it. The upper edge of the pinax is adorned with a scroll pattern, showing that it was intended to be seen. The plaque may have been part of some such ornament as the barriers of the throne of Zeus at Olympia (Paus., VII. 4). The style is that of the early part of the fifth century B. C. The four colors used agree with the reports of ancient writers about Polygnotos, and the use of the colors without shading may give some idea of Polygnotos' style. This is exemplified by a short discussion of the paintings in the Lesche at Delphoi.—B. STAES, *Archaic Statue from the Akropolis* (pl. 9). A female statue found near the Erechtheion in 1886 is published in colors (cf. *Musées d'Athènes*, pl. x; *Journ. Hell. Stud.*, VIII, p. 163; *Am. Journ. Arch.*, II, p. 63). The colored plates give a much better idea of the beauty of this work of archaic art than can

be derived from photographs.—FR. STUDNICZKA, *Statuettes of Athena from the Akropolis of Athens* (pls. 7, 8; 15 cuts). Four archaic bronze statuettes are published. Three of these have bases with dedications, while the fourth lacks both pedestal and feet. The figures all represent Athena Promachos, and all but one have the Aegis. They seem to belong to the sixth century B. C. All exhibit non-Attic traits, and the most beautiful among them shows marked resemblance to the Athena of the eastern pediment of the temple at Aigina. This type of Athena probably does not, however, come from Aigina but from Ionia or the Ionian islands. A fragment of bronze, evidently part of the breast of a figure of Athena, is published. A headless marble statuette of Athena, discovered in 1864 on the site of the Akropolis Museum, is published and discussed (*cf. Arch. Ztg.*, 1864, p. 234; *ibid.*, 1885, p. 213 ff.; *Mith. Athen.*, 1881, pp. 86, 93; Roscher, *Lex. d. Mythol.*, pp. 695, 1720; Studniczka, *Beitr. zur Gesch. d. gr. Tracht*, p. 142, fig. 47). The style of the figure is that of the Peloponnesian school, to which the sculptural adornment of the temple of Zeus at Olympia must be assigned. The date is about 480 B. C., toward the end of archaic art. That the clothing of the figure is Attic, is explained by the fact that it was to be set up in Athens.

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**JAHRBUCH D. K. DEUT. ARCHÄOLOGISCHEN INSTITUTS. Vol. III. 1888. No. 2.**—C. ROBERT, *The Interpretation of the Telephos-frieze from Pergamon* (12 cuts). VI. Further scenes from the youth of Telephos are recognized: (1) the killing of the Aleadai; (2) the *πρόθεσις* of a corpse, perhaps of one of the Aleadai; (3) a scene in a sanctuary of Dionysos; (4) a battle-scene; (5) a youth fleeing into a ship, probably a scene from the battle of the Kaikos; (6) a fragment of a ship, belonging perhaps to the same part of the frieze; (7) the foundation of Pergamon. VII. The extant fragments of the frieze make a computation of its entire length possible. It cannot have been less than 70 met. Bohn's conjectural plan of the great altar leaves an opening of 20 met. on the west, which reduces the inside length of the peribolos-wall to 62 met. Either, then, the opening in the wall must have been less than 20 met. (Robert suggests 2) or the frieze must have been continued on the outside of the western wall, and perhaps on the northern and southern walls which projected toward the west. The arrangement of the parts of the frieze about the altar cannot as yet be determined with certainty, but, with the help derived from the existence of several corner slabs, reconstruction is attempted.—A. FURTWÄNGLER, *Studies on Gems with Artists' Inscriptions* (pl. 3; one cut). Introductory remarks are followed by I. *Gems with Artists' Inscriptions in the Berlin Collection*. 27 gems are published and discussed. These are (a) five cameos, and (b) twenty-two intaglios. Nine inscriptions are given in



facsimile. Of the gems, 14 are regarded as antique (though one has a modern inscription), 13 as modern.—E. LÖWY, *Vase of the Faina Collection in Orvieto* (pl. 4). A red-figured vase is published. A mounted barbarian archer is represented on the inner surface of the shallow vessel. The inscriptions are κα[λός], Λύκος, [Πα]ναίτ[λος], and Δ(?)ορί[ς], i. e. *Duris*. In the discussion of this vase the Theseus-kylix by *Duris* (*Brit. Mus. Catal.*, 824) is mentioned. An *Appendix* by CECIL SMITH gives an accurate description of the Theseus-vase illustrated by 17 cuts.—H. HEYDEMANN, *Berlin Antiques*. 1. The so-called kanephoros from Paestum, in Berlin (*Arch. Ztg.*, 1880, p. 27 ff; pl. 6), was part of a lychneion or candelabrum. 2. The torso in the Berlin museum interpreted by Overbeck (*Kunstmythol. Apollon*, p. 219, fig 14) as Apollon is to be restored as a boxer σκιαμαχῶν. 3. Upon an amphora in Berlin (Furtw., *Catal.*, 2170; Gerhard, *Auserl. Vasen*, pl. 299) by Epiktetos two goddesses are represented. This is an abbreviation of the scene of the Judgment of Paris. A list of similar abbreviations is given. 4. The gem Tölken, *Gemmensamml.*, I. 80 (= Winckelmann, *Descr. Stosch.*, III. 201) is interpreted as Iphigeneia. Tölken, II. 70 (= Winckelmann, II. 1769) is not Herakles, but a Seilenos. Tölken, III. 42 (= Winckelmann, III. 8) represents a youth preparing to spring into the water.—C. BELGER, *The wound of the Dying Gaul*. The writer maintains his previous opinion (*Arch. Ztg.*, 1882, p. 328 f.), that the dying Gaul has been wounded by the enemy, against Professor Overbeck (*Renuntiationsprogr. d. phil. Fakultät*, Leipzig, 1887; *Archäol. Miscellen*, IV, p. 25–29), who thinks his wound is self-inflicted.—BIBLIOGRAPHY.

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**JOURNAL OF HELLENIC STUDIES. Vol. VIII. No. 1. April, 1887.**

—A. S. MURRAY, *A Rhyton in form of a Sphinx* (pp. 1–5; pls. LXXII, LXXIII). This rhyton, found at Capua in 1872 and described in the *Bullettino* of that year, is now in the British Museum. The subject of the vase has been called “Triton, Nike, and other figures.” The figure named Triton, which ends in a serpent’s tail (not that of a fish), must be Kekrops. The incident represents Kekrops, his three daughters, and Erichthonios, soon after Pandrosos has opened the basket in which the boy lay. The scene well illustrates Eur. *Ion*, 1163. The vase-painter and Euripides seem to have taken a common inspiration from some unknown work of art at Athens. The author makes some interesting remarks as to the relation of the *Ion* (especially vv. 184 ff., 206) to sculptured subjects at Delphoi. This rhyton was evidently imported from Athens, and its date is about 440 B. C.—F. IMHOOF-BLUMER and P. GARDNER, *Numismatic Commentary on Pausanias, III* (pp. 6–63; pls. LXXIV–VIII). This valuable commentary is here completed. It covers Paus., IX, x. 1–38; viz., Boiotia, Phokis, and Athens,

with a supplement containing coins of Peloponnesos omitted in Parts I and II. Coins are described and figured illustrating works of art and mythological types, many of which are mentioned by Paus., in Plataia, Thebes, Tanagra, Haliartos, Thespiæ, Koroneia, Phokis, Delphoi, Elateia, Antikyra, Athens, Eleusis, Oropos, Salamis; in the supplement, Megara, Pagai, Korinth, Tenea, Sikyon, Phlious, Kleonai, Nemea, Argos, Epidaurous, Aigina, Troizen, Hermione, Lerna and Nauplia, Lakedaimon, Gytheion, Kolonides, Asine, Pylos, Patrai. A triple index follows, of artists, cities, and subjects.—W. R. PATON, *Excavations in Caria* (pp. 64–82; figs. 1–29). Mr. Newton had visited Assarlik, and identified it with Syangela (Souagela), the ancient Karian city. This article describes four tombs found near this city: the tombs are tumuli, and are surrounded by a circular wall; at the centre is the sepulchral chamber closed at the top by large stones; two burial enclosures are rectangular. Several other tombs were visited, near Mandrais, one of which is very remarkable; in general plan it resembles the Assarlik tombs, but is much more elaborate: probably it is the tomb of one of the Karian princes mentioned in the Attic tribute-lists. In these ancient Assarlik tombs were found articles of bronze, gold, iron (fibulae, knives, a ring), and pottery (bowls, amphorae, a Bügelkanne, a kylix, etc.). The pottery and the terracotta sarcophagi are covered with elaborate geometrical designs. There is no trace of any other design; the fibulae are all of one pattern; the weapons are exclusively of iron; the bodies in all cases had been burnt. These facts are of great importance for the light they throw on the civilization of the Leleges; and the fact that the geometric system of decoration prevailed in this very elaborate stage, among these people, is of great significance in the present stage of conjecture concerning early Greek pottery. The author controverts the identification of Assarlik with Souagela, and that of Chifoot Kale with Termara; Souagela was probably at Tchoukcheler. An inscription found *in situ* at this place contains the letters ΠΙΓΠΕΟ: Pigres is mentioned in the Attic tribute-lists as despot of Souagela. If this identification be correct, Assarlik must be Termara.—E. L. HICKS, *Iasos* (pp. 83–118). A sketch of the history and antiquities of Iasos (not Iassos), from literary and epigraphical sources, down to the Christian era. The famous Iasian decree of the third or fourth century B. C. (Houssouillier, *Bullet. d. Corr. Hellén.*, 1884, pp. 218 ff.) which gives a picture of Greek life, vivid as an instantaneous photograph, true of each century of Greek freedom and of many towns, is restored more fully than hitherto, and discussed in detail. In particular, the means resorted to by the Greeks for securing attendance at the ekklesia (fines, chalking, fees, raising of σφμείον, water-clock, etc.) are described, with authorities. The article abounds in acute observations.—E. A. GARDNER, *Two Naukratite Vases* (pp. 119–21; pl. LXXIX).

The special name "Naucratis" has been given to a class of vases from Naukratis, covered with a whitish glaze and having a polychrome decoration outside; black inside with lotos patterns in red and white. One of these vases represents this type, and the other, another local style. Vases of the class known as "Naucratis" are almost always of the typical krater shape; four colors are used in the polychrome decoration; incised lines are never found on the finer specimens, but the outlines are drawn with a brush. The finest styles of pottery from Naukratis have not yet been published.—W. LEAF, *Trial Scene in Iliad XVIII. 497–508* (pp. 122–32). There are two scenes here: the dispute in the market-place, amid the clamorous people, one litigant claiming that he has paid the penalty for the man slain, his adversary refusing to accept any payment (ὁ δ' ἀναίμερο μὴδὲν ἐλίσσθαι), both wishing to refer the matter to an ἵστωρ; and, second, the scene in court where the γέροντες are judges. The three stages by which criminal law regulating blood-guiltiness arose were: first, blood-feud; second, the penalty of exile (Hom., *Il.*, xxiv. 480; ix. 632–6); and, third, the payment of blood-price by the offender. This scene represents a period of transition, between the second and third stages. The man-slayer claims expiation by a payment; the next of kin refuses to accept the payment of money, and demands the penalty of exile. The matter thus becomes one of public character; the ἵστωρ before whom the disputants take issue, who is competent to act in private cases, refers this, a public matter, to the γέροντες, who decide it with all the formality of a political debate. The archaic procedure known to Roman law as *legis actio sacramenti*, "a dramatization of the origin of justice," is, according to Sir H. Maine, a parallel case; the praetor, casually present, to whom the disputants appeal as arbiter, represents the ἵστωρ: but Sir H. Maine misses an important point when he speaks of the council of γέροντες as merely standing for the ἵστωρ. The case in the *Iliad* is not a private one: the zeal with which the people take it up make it one of public moment; hence the ἵστωρ must call the council to his aid. The *legis actio sacramenti* illustrates another point: the two talents of gold (508) have been identified by Sir H. Maine with the *sacramentum*—they are far too small a sum to represent the price of the slain man—a deposit by the litigants, under the form of a wager, which was taken by the courts as remuneration for trouble and loss of time. It is, however, impossible to decide, from the uncertainty of the meaning of δίκην εἰπεῖν (either "to pronounce a judgment," or "to plead a cause"), whether this sum should go to the councillor whose judgment contributed most to the final decision, or, as an actual wager, not to the court, but to the successful litigant. The procedure in this case, the importance of which consists in the actual appointment of an ἵστωρ and in the reference by him to the council of state, seems to have been a regular

part of early Greek criminal action, as is seen by a comparison with the *Eumenides*, the jurisprudence of which supplements that of the Homeric scene in a remarkable way. Here the ἱστωρ, praetor, chief of state, is Athena; the αἰτίας τέλος (*Eum.*, 434) is Attic for the Epic πείραρ; Athena refers the case to the people, gathered on the hill of Ares, as the γερουσία in the "holy circle"; πιφαύσκω (620) is used in identical senses; the judges in both scenes rise to give sentence in turn. This close parallelism shows that these two trials represent one form of procedure, the oldest in chronology, though not in evolution, known to us in the history of European law. The Icelandic story of Burnt Njal, with its almost identical procedure, confirms this explanation.—W. RIDGEWAY, *The Homeric Talent: its Origin, Values, and Affinities* (pp. 133–58). In the Homeric Poems are two systems of denominating value: that by the ox (or cow) and that by the talent. The talent, which is always of gold, is the younger, and merely represents the older ox-unit, and is not independent of it, as maintained by Hultsch, and others. Values thus may be expressed indifferently in oxen or in talents, the older name prevailing, after the fashion of *pecunia* in Latin. This view the author sustains by several arguments, based on Pollux ix. 60, Herod. vi. 97, and an anonymous Alexandrine metrological writer (*Rel. Script. Metrolog.*, ed. Hultsch, i, p. 301): he infers accordingly that at Delos the βούς = 2 Attic gold drachms = 1 daric = 1 τάλαντον = 1 light shekel = 130 grs. These equations represent the earliest Hellenic traditions. This identification of the ox and the Homeric talent is of importance: it explains the ox-type of the coins of Euboia; it explains the proverb βούς ἐπὶ γλώσση; it clears up several dark places in Homer, furnishing a common measure for values of prizes, gifts, etc. By taking the ox as the primitive unit, a simpler account of the genesis of the Greek and oriental standards of value may be gained. Here the author breaks wholly with current opinion on these subjects: he aims to show that the Hellenes, before they came in contact with the Phoenicians or Lydians, had a unit of their own based on the ox: in the "Euboeic" standard the unit of 135 grs. is practically identical with the Homeric ox-unit. The Aiginetan standard of 194 grs. (originally over 200 grs.) is derived from the same unit, as follows: in early times in Greece, gold seems to have stood in value to silver as 15:1; hence, an amount of silver equivalent to one gold unit gives us the following:  $135 \times 15 = 2025$  grs. of silver = 10 silver staters of 202.5 grs. each. This gold ox-mint was derived from India: the *hiranya-pindas* (*Rgv.* vi. 47, 23–4; 488, 23–4), "gold-nugget," is the first gold unit, borrowed by the Shemites and Greeks, and called by them, respectively, shekel and stater: the *manā*, meaning a certain number of these units, probably also came from India. There was a general uniformity in the value of the ox and its metallic representatives, and this

explains the close agreement between standards of various regions (Egyptian ring-money, Hebrew ring-money (?), Babylonian light gold shekel, Lydian gold stater, Persian gold daric, Euboic-Attic silver, Aiginetic gold unit (?), Carthaginian standard,—ranging between 127 grs. and 135 grs.). An instructive illustration of the evolution of the monetary system from a primitive ox-unit may be seen in Ireland (*cumhal*, in the Brehon laws, properly meaning “a female slave,” commonly expresses the value of three cows: compare the slave-woman offered as a prize by Achilles, valued at four cows). The author criticises current theories, especially as to the Babylonian sexagesimal system, and proposes his own views with diffidence. This notable and revolutionary article must attract attention.—E. A. GARDNER, *Recently Discovered Archaic Statues* (pp. 159–93). The archaic statues and inscriptions recently discovered on the akropolis of Athens have made important additions to our meagre knowledge of the history of the early Attic school of sculpture. In names we are richer: the period of Antenor is dated by an inscription; Euenor, Eleutheros, Philon, Thebades were busy during the same period. Though we possess neither work nor copy traceable to Kalamis, yet we can now form some conception of the style of this famous and representative master. The statues which form the subject of this paper were found carefully buried northwest of the Erechtheion: they had been knocked down and broken by the Persians, and were buried when the north wall of the Akropolis was building. The lower limit of their date is thus 480 B. C.: the inscriptions found with them fall, by their forms, into the period 525–500 B. C. Except two, all the statues are distinctly Attic, though they bear a general resemblance to other types: they may be grouped into three periods—the archaic, the transitional, and the early fine Attic. Into the first group fall four examples of the common type Atticised, in which there is a tendency to delicacy with some Attic brightness; also four examples of a distinctly Attic type, in which the Attic characteristics of greater attention to general impression, especially of the face, are evident; the archaic smile is preserved but it is no longer a meaningless grimace. Of the transitional Attic there are three or four examples, in which drapery is treated with great elaborateness and skill, and the hair is managed with greater freedom. Of the early fine Attic only one example has been found, but this is a beautiful work: the advance is apparent, especially in the face with its idealized smile (*σεμνὸν καὶ λεληθὸς μεῖδιμα*), and half-melancholy expression; this marble strikingly resembles the Aristion stele in some of its features. Though hardly from the hand of Kalamis, it must be a good type of his style. The author also treats in detail the following questions raised by the statues, viz., the use of insertions, drapery, color, and subjects represented. Color is never applied in mass to a broad flat surface,

and thus never obscures the modelling or hides the texture of the marble: the colors most used are dark green, and dark purple; red and blue are also found; the hair is of a uniform reddish-brown color; the common designs are meander and palmetto. As to the subjects represented, it is at present impossible to come to a decision. They cannot be statues of Athena. The type is common, and seems to have originated in primitive representations of the great female goddess frequently spoken of as the later Greek Aphrodite. The type was often transferred from the goddess to her worshippers, who thus dedicated to her their own images; hence, priestesses and worshippers, as well as goddesses, were represented and dedicated; of course the statues were not portraits, but were variations on the original type. In conclusion, the author discusses the head found at Ptoos (*Bull. de Corr. Hellén.*, 1886, pl. v), in which he recognizes the technique of σφυρήλατα; he also briefly treats of the development of the two distinct types of facial expression in archaic sculpture, designated the "stolid," and the "smiling": the former (Apollon of Orchomenos, *etc.*) is essentially realistic; the latter aims to avoid lifelessness by adding a pleasing expression (Hera of Olympia, Nike (of Archermos?), Apollon of Tenea), which in the earlier examples becomes a grimace. The former type, vastly improved, becomes the type of the schools independent of Attic influence (Pythagoras of Paros, the Argive school, *etc.*). The latter type in its more refined forms appears in the Aigenetan and Attic schools; the success of Attic artists led to the extension of this type, which, however, frequently appears in unsuccessful imitations. These propositions are developed by the author in a review of many examples, including the "Apollon" statues.—J. E. BURY, *The Lombards and Venetians in Euboea*, 1303–1340 (pp. 194–213, to be continued). The history of these years is treated in detail, comprising among others the following topics: Disputes between Lombards and Venetians, the Infant Ferdinand and Ramon Muntaner at Negroponte, battle of Kephisos (March 13, 1311), schemes of Bonifacio da Verona, Venice and the Triarchs at war with the Catalans, Pietro dalle Carceri, and the increase of Venetian influence in Euboea. The history of the Venetians in Euboea is a good example of the manner in which the efficient protector becomes the ruler. It was the three wars, (1) with the Greeks, (2) with the Catalans, (3) with the Catalans and Turks, that contributed more than anything to secure the Venetian supremacy in Negroponte. The other side of the same fact is the declining power of the Lombards; Pietro dalle Carceri was less powerful than Bonifacio, and Bonifacio was less powerful than Guglielmo da Verona.—E. A. GARDNER, *An Inscription from Boeae* (pp. 214, 215). An inscription of 16 lines, in elegiac verse, of Roman times, from Boeae, the modern Neápolis, in Laconia: it is to the memory of Ἀρέσκουσα (Blandina), and

celebrates the maiden's manifold virtues.—A. H. SMITH, *Notes on a Tour in Asia Minor* (pp. 216–67; with map). This tour was made in 1884 with Professor Ramsay in the upper valleys of the Maiandros, of Karasu (Morsynos), and of Gerenis Tchai (Indos); in the valleys of Gebren Tchai, and of the Istanoz Tchai; and in the district west of the lake of Buldur: *i. e.*, in the border-lands of Karia, Phrygia, and Peisidia. A map is furnished, based on original observations, together with tables of places visited and identified. Topographical notes follow, with copies of inscriptions (58), either copied for the first time or corrected. The inscriptions are mainly of Roman and early-Christian times, and are miscellaneous in character (honorary, sepulchral, dedicatory, *etc.*). The reliefs representing the θεὸς σῶζων at Telfeny are described, and a long inscription from Hei-ja, near Telfeny, hitherto transcribed only in part, is given in full: it contains a list of subscribers, for some public purpose, with their respective contributions. No. 50 contains a series of γνῶμαι μονόστιχοι (*cf.* C. I. G., 4310 *add.*). No. 38 was probably on a Christian altar dedicated to Constantine and Helena. The new proper name \*Ενας occurs several times; in No. 16 (apparently of A. D. 199) ὁροφύλαξ occurs, a new word.—J. E. HARRISON, *Vase representing the Judgment of Paris* (note, p. 268). This vase (published in *J. H. S.*, vol. VII, 2), the provenance of which was supposed to be unknown, came from Camucie in Italy.—SUPPLEMENT. F. C. PENROSE, *Excavations in Greece, 1886–87* (pp. 269–77; figs. 1–4).—E. A. GARDNER, *Sculpture and Epigraphy, 1886–1887* (pp. 278–85).—NOTICES OF BOOKS (pp. 286–316). (A) Art and Manufacture. PETRIE, *Naukratis* (P. G[ardner].); S. REINACH, *Conseils aux Voyageurs archéologues* (W. W[ayte].); FURTWÄNGLER, *Beschreibung der Vasensammlung* (Berlin); KLEIN, *Die griech. Vasen mit Meistersignaturen*; KLEIN, *Euphronios*; WINTER, *Die jüngeren attischen Vasen*; MORGENTHAU, *Der Zusammenhang der Bilder auf griech. Vasen*; SCHNEIDER, *Der Troische Sagenkreis in der ältesten griech. Kunst*; VOGEL, *Scenen Euripideischer Tragödien in griech. Vasengemälden* (J. E. H[arrison].). (B) Inscriptions. MEISTERHANS, *Grammatik der attischen Inschriften* (E. L. H[icks].); COLLITZ, *Sammlung der griech. Dialekt-inschriften*, Bd. I (E. S. R[oberts].); LÖWY, *Inschriften der griech. Bildhauer*; REINACH, *Traité d'Épigraphie grecque* (E. A. G[ardner].); LATYSHEV, *Inscriptiones Tyrae, Olbiae, Chersonesi Tauricae, etc.* (W. W[ayte].). (C) History and Antiquities. BUSOLT, *Griech. Geschichte*, Theil I; ALLEYNE-ABBOTT, *translation of Duncker's History of Greece*, vols. I, II; HOLM, *Griechische Geschichte* (A. G[oodwin].); HEAD, *Historia Numorum* (P. G[ardner].); BELOCH, *Die Bevölkerung der griechisch-römischen Welt* (H. B. S[mith].).

**No. 2. October, 1887.**—A. S. MURRAY, *Two Vases from Cyprus*, (pp. 317–23; pls. LXXXI, LXXXII). Distinct evidence of the influence of the

outside Greeks upon pottery in Kypros was brought to light for the first time by the excavations at Poli-tis-Chrysokhou (ancient Marion) in 1886. Among the antiquities there found are the two vases here published. The former an alabastos, covered with a creamy slip, represents in fine black lines two female figures on either side of a crane. The vase is signed *Pasiades* (not Iasiades, as Klein gives it): this artist, then, must belong to the school represented by the names Psiax, Panphaios, Epiktetos and Kachrylion. The second vase is a red-figured Athenian aryballic lekythos, with accessories in white (Athena and the Sphinx) and gilt. The figures, identified by inscriptions, are Oidipous, slaying the prostrate Sphinx, with Athena, Apollon, Kastor, Polydeukes, and Aineas, as interested observers: the last three are conventionally added, as of beings who were familiar to the Greeks for the help they rendered in time of need. The position of the figures confirms Jahn's view, that Oidipous despatched the Sphinx only after she had thrown herself down. The date of this vase cannot be far from 370 B. C.—A. MICHAELIS, *The Knidian Aphrodite of Praxiteles* (pp. 324–55; pl. LXXX, figs. 1–8). The plate represents two views of a cast, made for the S. Kensington Museum, of the statue of Aphrodite, near the large staircase in the *Sala a croce greca* of the Vatican Museum: the statue was temporarily divested of its tin drapery for the purposes of the cast. The restorer of this statue has erred in unduly lengthening the legs, thus making a small pedestal necessary for the hydria. This statue cannot have been the same as that famous one which, from the time of Julius II until the close of the last century, adorned the *Cortile delle statue* in the Vatican Belvedere: the latter is now in the magazines. After passing in review the various Vatican statues of Aphrodite, the author gives a critical catalogue of the repetitions of the Knidian Aphrodite: it includes 8 full-size or colossal statues; 16 torsos and other fragments, either un-restored or made up into statues; 10 statuettes and other small copies; 12 minor variations of the type (intaglio, marble, and terracotta). This long list shows the popularity of this type in the ancient world, which is equalled only by those of the more modern, *i. e.*, Hellenistic character, as the Capitoline Medici type, the goddess arranging her sandal, the crouching Aphrodite. The close agreement of the well-known imperial coins of Knidos with this type shows that it goes back to the masterpiece of Praxiteles. In the original the goddess rested on the right leg, her right side and leg forming a Praxiteleian curve; the left knee is slightly bent forward, and the left foot touches the ground only with its toes; the upper part of the body shows a slight inclination forward, less than that in the Capitoline type; the abdomen is shielded by the *right* hand. The left side, being nearly perpendicular, requires some supplementary object; this requirement is served by the drapery, which also serves as a material sup-



port, and thus replaces the trunk of a tree, or a similar support, in the Olympian Hermes and in the Sauroktonos; the left shoulder is raised a little above the level of the right; an armlet, slightly ornamented, seems to go back to the original. The forms of the body are full and rounded (Luc., *Amor.*, 14); the original can hardly have been larger than life. There are two points on which the copies do not generally agree, viz., the drapery and vase, and the position of the head. The author holds that the goddess is laying aside her drapery, not putting it on; the drapery was probably a large rich mass, held with the left hand not far from the waist, and the vase was probably a hydria. This goddess is thus not a counterpart of Aphrodite Anadyomene, returning to the sea (Murray), but, represented as in a *genre-scene* (thoroughly characteristic of Praxiteles), she is preparing for her bath. The head was turned slightly to the left (not in profile, as in the coins), a pose characteristic of Praxiteles, who likes to represent faces in three-quarters view. The wavy hair was simply parted and turned back; twice encircled by a simple fillet, it was gathered into a small knot behind. The best replica of the face and neck is a small head found Jan., 1881, in the Leonidaion at Olympia (Mrs. Mitchell, *Hist. of Anc. Sculp.*, p. 452; Baumeister, *Denkm.*, II, p. 1087). The engravings give this head a wrong pose: the plane of the face should be nearly vertical, not inclined backward. In this replica, the charm of the eyes, the grace of the mouth and chin, and the beautiful junction of neck and head, recall remarkably the art of Praxiteles. Imagine the whole figure executed in an equally refined but less sketchy style, and we have a *δαίδαγμα κάλλιστον*, which though hardly an *οὐρανία Ἀφροδίτη* is still the most perfect outcome of an artistic tendency, which prevails in Praxiteles, to transport the gods into the reach of human feelings, while they still retain intact the ideal spirit of divinity, and are far removed from the vulgarity of mere earthly instincts.

—D. G. HOGARTH, *Inscriptions from Salonica* (pp. 356–75). Twenty-seven inscriptions chiefly of Roman and Christian times, and, except the first three, sepulchral in nature. In Salonika itself Hellenic remains are few, probably because two or three towns are here built, one on top of another. Inscription No. 1 is part of an imperial letter to the Thessalonians; No. 2 is a dedication by the city to the Emperor Claudius; No. 3 is a public document of the time of Antoninus Pius, relating to certain *κυνήγια*. No. 9 is in elegiac distichs. With several of the inscriptions were sepulchral reliefs of a low order of art. No. 28 supplements and corrects *C. I. G.*, 1988.

—D. G. HOGARTH, *Apollo Lermenus* (pp. 376–400). In May, 1887, Professor Ramsay, Mr. H. A. Brown and the author discovered near Badinlar, three hours north of Demirdjikeui, in the Tchal district important ruins with many inscriptions. The site of the temple of Apollon Lairmenos was discovered and identified by an inscription of 209 A. D. Thirty-eight

inscriptions found here or in the vicinity are published: Nos. 12–20, of most barbarous orthography, represent the god as a malignant divinity, punishing offenders (*ἱεροί, ἱεραί*) for violation of certain points of religious observance. The inscriptions add much to our knowledge of this cult of Apollon, who with Leto, the Mother, divided the religious supremacy in this portion of the Maiandros valley. The central shrine was found, once replete with inscribed tablets, emancipatory, votive, and honorific, situated on a consecrated *χωρόν*, and surrounded by a *κώμη* lying within the pale which none might enter without purification. The service of the temple was performed by members of hieratic families, normally resident in the neighborhood, but performing their duties in courses, and separated, during such periods, from their ordinary avocations and family relations. In atonement for offences against ceremonial law, the offender makes public confession, and erects a votive tablet recording the same. The character of the worship seems to have been orgiastic, and sensual. The whole set of inscriptions form a curious memorial of the religious life of this pastoral district in the period immediately preceding the general spread of Christianity through Phrygia by the labors of St. Abercius. Among the inscriptions gathered from outlying villages, No. 21 is noteworthy as containing a law regulating vineyards, passed in the interest of the *δεσπόται τῶν ἀμπέλων*. The number of dated inscriptions deserves note: No. 1 is dated 209 A. D.; No. 23, 137 A. D.; No. 27, 151 A. D.; No. 28, connected with a *θυσιαστήριον* set up in the episcopate of Kyriakos, is dated 667 A. D. Two inscriptions copied by Professor Ramsay are added, with his account of them. One of these furnishes the names of two new villages, and, for a third, the correct spelling, Salouda (instead of Salsalouda).—E. L. HICKS, *A Thasian Decree* (pp. 401–8). This fragment was found by Mr. J. T. Bent in 1886: it contains 23 lines, and the letters are engraved *στοιχηδόν*. It consists of a part of a decree passed by the oligarchs at Thasos in 411 B. C. (Thuk., VIII. 64), and provides that the honors and privileges granted by the preceding government shall be cancelled; rewards are voted the slaves (?) who had assisted in the revolution; outlawed members are to be *ipso facto* restored to civic rights upon their return to Thasos; rich men are invited to contribute money to the needs of the State; the present decree to be a fundamental law of the constitution, to be inscribed, both in original and in duplicates: every member of the demos as constituted by the oligarchs (*βουλῇ*) shall take the oath; a two-fold date, the names of one Athenian and of three Thasian archons follow. On mere palaeographical grounds one would be inclined to place the inscription later than 411 B. C.: the fact probably is, however, that Ionic palaeography underwent little or no change in the fifth and fourth centuries. The dialect is consistently Ionic: noteworthy, as an index of date, is O for the genuine dyphthong OY in

TOTO = τοῦτο: ἔως is spelled εἰως, which shows the Ionic tendency to introduce an *iota* after *epsilon* (cf. *βείνουςαι*, etc.).—E. L. HICKS and J. T. BENT, *Inscriptions from Thasos* (pp. 409–38). Forty-four inscriptions copied by Mr. Bent in 1886. No. 1 contains merely the names of three archons, five *πολέμαρχοι* (perhaps equivalent to *στρατηγοί*), one *ἱεροκῆρυξ* and three *ἀπολόγοι* (financial officials). The inscriptions are dedicatory, honorific, and sepulchral, and range in date from 200 B. C. to Christian times. At the theatre many seats are roughly inscribed, some of which bear single large letters (Α, Ω, Ξ, Π). Mr. Bent adds a note on the three buildings excavated by himself at Thasos, viz., the temple at Alki, the theatre, and the Roman arch.—J. E. HARRISON, *Itys and Aedon: a Panaitios Kylix* (pp. 439–45; figs. 1, 2). This kylix, now in Munich, is notable, both as presenting a unique form of a familiar myth—the slaying of Itys—and as being inscribed by the love-name *Panaitios*. It was first discussed by Helbig in the *Bullettino* for 1878, p. 204. The writer claims that not Prokne, but Aedon, the original nightingale, is represented, and that the vase-painter thus presents the Homeric and not the Attic form of the myth which is seen in a Paris kylix. A woman holding a sword in her right hand is about to plunge it into the neck of the naked Itys, who lies supine upon a couch: ITVΣ is clearly read, and ΔΙΕΔΟΝΔΙ must be intended for \*αἰέδοναῖα, an assumed form parallel to ἀηδών. The story is given in full in Hom., *Od.* xix. 518 ff.; cf. the Schol. and Eustathios. Are we to connect this vase with Duris or with Euphronios, with both of whom the name *Panaitios* is associated? Probably with the latter and in his later manner; cf. the similar poses in his Proilos vase.—W. R. PATON, *Vases from Calymnos and Carpathos* (pp. 446–60; pl. LXXXIII, figs. 1, 2). These vases, though later than most from Ialysos, are not later than many of the fragments from Mykenai and Tiryns, and certainly are not archaistic: their importance lies in the locality of their discovery, rather than in the addition which they furnish to our knowledge of the Mykenaian style. The Mykenaian style is older than the geometric, but the ethnological connections are not yet clear. Dümmler and Studniczka give reasons for regarding the geometric style as proto-Hellenic, and the Mykenaian as foreign or pre-Hellenic: they both follow Köhler in assigning a Karian origin to the Mykenaian civilization. The author, looking at the question from the point of view of the palaeoethnologist, unencumbered by literary tradition, maintains that the Mykenaian style of pottery had its origin in some family of the people whose remains we find in Hissarlik, in Kypros, and in the Kyklades, at a time when these people were in connection with Egypt and the East; perhaps Krete, rather than the Kyklades, or Kypros, was a centre of production. With the geometric vases at Mykenai we have an absolute break in the traditions; in the “Mykenaian” tombs the weapons

are of bronze, and burial is practised; with the geometric vases are associated fibulae, iron weapons, and incineration. Every thing seems to point to the conclusion that the geometric style was Greek, introduced by Greek conquerors. Hence the Mykenaian style cannot have been Greek. With the geometric style begins the organic development of Greek pottery. There is also an Asiatic geometric style, distinguished from that of the Greeks by the use of larger concentric circles and of white, the Greek being marked by the use of small circles and tangents. The existence in Greece and Asia Minor (Karia) of allied geometric styles, combined with fibulae and incineration, will, if confirmed, point to a common origin of their population; but on this point the evidence is not yet in. Wherever we seek for the birth of the Mykenaian civilization, there is no evidence that points to Karia for it, and the story of the Karian occupation of the islands lacks trustworthiness.—W. M. RAMSAY, *The Cities and Bishoprics of Phrygia*, Part II (pp. 461–519; map). This study, with Part I, enumerates every Phrygian *polis*, *i. e.*, district which had a self-centred municipal existence, with many villages and towns belonging to the *πόλεις*. The principles on which the survey was made are stated in full. Besides identifying over eighty cities, the author fully discusses the Byzantine division of Phrygia into two provinces, and the Phrygian pentapolis. Several inscriptions are published, and numerous observations on many topics are made. The nature of the article makes a summary of its contents impossible.—NOTICES OF BOOKS (pp. 520–40). (A) Art and Manufacture. POTTIER and REINACH, *La Nécropole de Myrina* (W. W[ayte]); ZANNONI, *Gli Scavi della Certosa di Bologna*, and BRUNN, *Ueber die Ausgrabungen der Certosa von Bologna zugleich als Fortsetzung der Problemen in der Geschichte der Vasenmalerei* (J. E. H[arrison]); FURTWÄNGLER and LÖSCHKE, *Mykenische Vasen* (C. S[mith]); HEYDEMANN, *Jason in Kolchis*, *Elftes Hallisches Winckelmannsprogramm* (J. E. H[arrison]); ROBERT, *Archäologische Märchen*, and URLICH, *Über griechische Kunstschriftsteller* (E. A. G[ardner]); ROBINSON, *Descriptive Catalogue of the Casts from Greek and Roman Sculpture: Boston Museum of Fine Arts* (W. M. R[amsay]); DE RONCHAUD, *Au Parthénon*, and COLLIGNON, *Phidias* (W. C. F. A[nderson]). (B) Inscriptions. KIRCHHOFF, *Studien zur Geschichte des griechischen Alphabets*, fourth ed. (E. A. G[ardner]); ROBERTS, *Introduction to Greek Epigraphy, Part I.* (C. T. N[ewton]). (C) History and Antiquities. STUDNICZKA, *Beiträge zur Geschichte der altgriechischen Tracht* (E. A. G[ardner]); HELBIG, *Das Homerische Epos aus den Denkmälern erläutert*, second edition (W. L[eaf]); P. GARDNER, *Catalogue of the Greek Coins of Peloponnesus* (W. W[ayte]); HAVERFIELD and JORDAN, *Topographical Model of Syracuse* (P. G[ardner]).—INDEX to vols. I–VIII, edited by A. H. Smith (matters grouped according to authors,

subjects, classical authors, and inscriptions) followed by rules of the Hellenic Society, lists of officers, members, and subscribers, *etc.*: minutes of the meetings of Oct. 21, 1886; Feb. 24, April 21, June 23, 1887; treasurer's report.

J. H. WRIGHT.

**MITTHEILUNGEN DES K. DEUTSCHEN ARCHÆOLOGISCHEN INSTITUTS. ATHENISCHE ABTHEILUNG. Vol. XII. No. 3.**—A. CONZE, *Teuthrania* (pls. iv, v; 4 cuts). The site of the ancient town, as was believed by Karl Humann, is probably upon a hill which rises from the valley of the Kaikos to the right of the river's course about half-way between Pergamon and the sea (Strabo, XIII. 615; XII. 571), at whose foot lies the modern village of Kálerga. Conze's investigations of ancient remains there were made in November 1886. The general line of the ancient pre-Roman ascent can be made out, and a part of its retaining-wall with some pavement was found. On the highest peak of the hill, too, are traces of a fortified settlement of early date. Remains at the base of the hill in different directions show that there was also a settlement here in Roman times. All this corresponds with what is known of Teuthrania from other sources.—W. REGEL, *Abdera*. The exact site of the town of Abdera, which has heretofore been uncertain, is shown clearly to have been upon Cape Bulustra which lies nearly midway between the present mouth of the Nestos and Lake Bistonis, now called Buru-Göl.—J. H. MORDTMANN, *Inscriptions from Bithynia*. These number fourteen in all. The first four from Nikomedia record restorations of private burial-places, and the will of the owners in regard to them. Nos. 7 and 8 are decrees from Prusias ad Hypium: the former contains the new epithets Ὀλύμπιος and δημοσώστης; the latter is interesting as recording the coming of Caracalla and also of his father Septimius Severus to Prusias. No. 9, also from Prusias, is a dedicatory inscription; Nos. 10 and 11 are epitaphs from Claudiopolis. No. 12, from Düzdsche, is a dedicatory inscription, and No. 13, from Amassra, records the erection of an altar by the φυλή Δημητριάς. No. 14 is an epitaph from Biledjik with some noteworthy proper names.—KONRAD WERNICKE, *Pausanias and the Ancient Temple of Athena*. The passages from Pausanias, especially that relating to Athena Ergané, are discussed, and Dörpfeld's attempted interpretations (*Mittheilungen*, XII, p. 52 ff.) confuted.—W. DÖRPFELD, *The Ancient Temple of Athena on the Akropolis*. This is the author's third article upon this temple, and the reply to the objections raised by Eugen Petersen, *Mittheilungen*, XII, p. 62 ff. It is sought, first, to identify the Parthenon with ὁ νεὸς τῆς Ἀθηνᾶς τῆς Πολιάδος of the inscriptions, which is to be distinguished from ὁ ἀρχαῖος νεὸς τ. Ἀ. τ. II. Further, this latter is not the Erechtheion but the Ancient Temple of Athena; a view which was set forth in the second essay and is

here supported by additional reasons. The conclusion is accordingly reached, that the chief centre of the worship of Athena Polias on the Akropolis before the Persian Wars was the newly discovered temple; after that time it was the Parthenon. Previous to the Persian Wars, there was but this one temple on the Akropolis, and near it "within the *ἱερόν* of Athena" was a small temple dedicated to Erechtheus (Poseidon). The history of The Ancient Temple of Athena is then given at length, and a few replies to Petersen's objections are made. Noteworthy is Dörpfeld's change of view in regard to the difficulty of the Porch of the Maidens being hidden by the ancient temple. He now believes that, when the Erechtheion was planned, it was intended that the ancient temple should be removed, but that, like the "best laid plans o' mice and men," this intention came to naught. The object in building the Erechtheion was to have a temple fit to compare with the Parthenon, which should be the home both for the ancient *ῥόαρον* of Athena and for the cult of Erechtheus. Along with the *ῥόαρον*, other objects of interest were transferred from the ancient temple to the Erechtheion. Dörpfeld does not think that Wernicke's article just noticed weakens his position.—J. SIX, *A Portrait of Ptolemaios VI Philometor* (pls. VII, VIII; 1 cut). This is a discussion on a granite head found in 1842 under water in the harbor of Aigina. A hitherto unread hieroglyphic inscription upon it is deciphered, and the head is identified as a portrait of Ptolemy VI Philometor. A coin now in Paris stamped with the king's head is used in comparison (Poole, *Brit. Mus. Catal.*, pl. 32. 8). It is suggested that the granite head may have come from the sanctuary of Isis at Methana (Pausanias, II. 34. 1).—FR. WINTER, *Vases from Karia* (pl. VI; 14 cuts). After a few remarks upon a nekropolis about three hours S. E. of Halikarnassos in which the graves bear a strong resemblance to those of Assarlik (*Journ. Hell. Stud.*, VIII, 64 ff.), the author discusses two vases found at Stratonikeia, the Old Karian Idrias, one of which with the figure of a bear upon it is of paramount interest. In what category, then, are these vases and those found at Assarlik to be placed? The Assarlik vases are in their origin Greek, though it may be deemed uncertain whether they were of foreign or domestic manufacture. The earthen sarcophagi which were found with these vases show, at any rate, Phoenician influence. So also do the two vases from Stratonikeia, though the more important one was almost certainly made in Karia. Its resemblance to Kypriot geometric vases is, however, so strong, that the possibility of Phoenician importation is not entirely shut out. Here follows a short discussion of the Phoenician element in Kypriot vases. The study of the vase from Stratonikeia merely shows that Karian art from the IX to the VII centuries B. C. felt the influence of Phoenician work; it does not help us in the question as to whether Mykenian vases have a Karian origin.

Finally, the view of Studniczka that Assarlik is the first nekropolis of colonists in Asia Minor is advocated.—A. E. KONTOLEON, *Inscriptions from Asia Minor*. These number thirty-six in all, and are from the following places: Nos. 1–13 from Smyrna; No. 14 from Makronesi near Smyrna; No. 15 from Poroselene; Nos. 16–17 from Magnesia ad Sipylum; No. 18 from Thyateira; Nos. 19–20 from Maionia; Nos. 21–27 from Philadelphæia; No. 28 from Balatzikios, a village on the railway between Ephesos and Tralleis; No. 29 from Adana in Kilikia; Nos. 30–31 from Pompeiopolis in Kilikia; Nos. 32–35 from Samos; No. 36 from Prousa. All are, for the most part, epitaphs, dedicatory and honorary inscriptions. No. 2 is in eligiac verse. Note in No. 16 the expression ἐκ βυθῶν. In No. 18 are mentioned οἱ λανάριοι—the guild of workers in wool. No. 22 furnishes the apparently new epithet Μαρτυνή for the goddess Kybele. No. 36 records a probable seige of Prousa by Mithradates.—**MISCELLANIES.** A. M. FONTRIER, *A metrical inscription from Erythrai*. On a marble base; probably as early as the second century B. C. Note-worthy is the mixture of Ionic and Doric dialectic peculiarities, and the occurrence of the new word νυκτιμανής.—**LITERATURE and DISCOVERIES.**

**No. 4.**—A. MILCHHÖFER, *Account of Antiquities in Attika* (contin.) (pls. ix, x; 2 cuts). This portion of the author's compilation includes Nos. 143–495. Under the continuation of heading *A* (*First Section*) of the last article, antiquities from the following places are noticed: Markopoulo (Merenda, etc.), Kalyvia, Kouvara and the neighborhood, Keratea. Under heading *B* (the Paralia as far as Laurion) are reports from: Velanidéa, Vraona, Porto Rafti, Kaki Thalassa, Daskalió Vromopussi, Thorikos, Laurion, Sunion, and the region of Anávysso and Olympos. The *Second Section* includes the region of Pentelikon, Diakria, the region of Parnes, the neighborhood of Eleusis, the region of Koundura, and the Plain of Athens. Under heading *A* are reported antiquities from: Pentelikon, Draphi, Kalisia, Pikermi, the Monastery of Penteli, Xylokerisa, Vraná, Ninoi, Marathona, Beï, Suli and neighborhood, the region of Marathon. Heading *B* comprises the Diakria from Pentelikon to Oropia: Dionysos (recent excavations of the American School), Kokkino Choráphi, Stamáta, Koukounarti, Bougiati, Spata, Liossia, Kapandriti, Masi, Varnáva, Rhamnous, Valley of Limiko, Hag. Paraskevi, Hag. Johannis, Kato-Livadi, Kalamo, Markopoulo, the Monastery of Zoodochu. Heading *C* comprises the region of Parnes: Kakosialesi, Tatöi, Baphi, Varibopi, Chassia, the Monastery of the Panagia στο κλειστό, the Grotto of the Nymphs on Parnes. Heading *D* comprises the region of Eleusis (not Eleusis itself) from the Thriasian Plain to Kithairon: Kalyvia, Magoula, Mandra, Palaeochora.

The antiquities reported consist of inscriptions (largely sepulchral, terminal, and dedicatory), together with some interesting reliefs (see Nos. 181,

260). Inscriptions and monuments already known are carefully assigned to their respective positions in the topographical scheme. Slight corrections to the *Karten von Attika* are made in Nos. 143, 190.—W. JUDEICH, *Pedasa*. This is an attempt to identify as the remains of the ancient town of Pedasa (see especially Herod., I. 175; Pliny, v. 107) certain ruins which lie upon a hill somewhat inland about twenty kilometers nearly due east from Budrum (Halikarnassos). Though the sea is visible from the hill, the real advantage of its situation is in the fact that the position commands the fertile plain in which lies the modern village of Karowa. The ruins show that there was a settlement upon the hill as early as the v century B. C., and that in Hellenistic times the hill was extensively fortified. The history of Pedasa is discussed, with the conclusion that the site assigned to it must be the correct one.—H. G. LOLLING, *Reports from Thessaly*. This, the author's eleventh and last report, is concerned solely with sepulchral inscriptions from the following places: Larisa and the neighborhood, Turnawo, the region of the Epistasia of Zarkos, Trika, Aiginion, Phalorea, Gomphoi, Pagasai. The inscriptions number sixty-two, nearly all hitherto unpublished.—H. G. LOLLING and P. WOLTERS, *The Monument of Eubulides* (1 cut). In part first of this article, Lolling discusses the question as to whether certain remains found in the region of the Peiraieus-Ry. Station are to be identified with the ἀνάθημα καὶ ἔργον of Eubulides mentioned in Pausanias I. 2. 5. The conclusion is that the identification is impossible, and that hence the remains are of no value in the dispute touching the point whence Pausanias begins his description of Athens. In part second, Wolters treats of the head and torso which Ross (*Arch. Aufsätze*, I, p. 146, 6. 149) believes to be those of the Athena in the ἀνάθημα of Eubulides. The conclusion is that the two parts certainly belonged to quite different statues.—F. STUDNICZKA, *The bronze head in the "Musées d'Athènes, pl. XVI."* In the above-mentioned publication it is incorrectly stated that this head was found upon the Akropolis during the excavations of 1882. It was in reality brought to light about 1866 by diggings for the foundations of the Akropolis Museum. The author of the present article, nevertheless, believes the head to belong to a statue destroyed at the time of the Persian occupation. Its resemblance to the head of the Apollo from the west pediment of the Temple of Zeus at Olympia is noticed, and its distinctly non-Attic character is emphasized. The theory of Loeschke (*Dorpat. Programm*, 1887) that the head is *Nesiotic* is rejected, and it is assigned, according to the writer's theory in regard to the pedimental sculptures at Olympia, to the Argeio-Sikyonian school. As the possible sculptor of such a work of art, Hagelaïdas is suggested.—FR. WINTER, *A Vase from Mylasa* (pl. XI). This is a *pelike* (see Jahn, *Vasenkunde*, pl. I. 38) upon which, in red-figured technique, is represented a bearded Skythian mounted, and engaged in combat with a griffin.



Vases of similar form and style with representations of this class of scene upon them are of Athenian manufacture. Commonly, however, an Amazon opposes the griffin. The vase under consideration is important as adding to the scanty evidence we now have of an Athenian export trade with Karia. —PAUL WOLTERS, *Apollo and Artemis, a relief in Sparta* (pl. XII). This relief, which was found in 1885, represents Artemis pouring out a drink for Apollo Kitharoidos. Below is figured the omphalos, on either side of which stands an eagle, according to the myth. The *motif* of the eagles probably has its origin in the two golden figures of eagles which we are told were set up in the temple at Delphoi to commemorate the events of the myth. These golden eagles, we may believe, were stolen when the Phokians despoiled the temple; and this together with the fact that representations of them do not occur in works of art which portray the omphalos, with the single exception of a stater of Kyzikos (Head, *Historia Numorum*, p. 453), leads the writer to the conclusion that any work of art upon which the eagles may appear must be older than the middle of the IV century B. C. In the case of the relief in hand, this opinion is strengthened by a comparison of its style with that of the figures in the balustrade of the temple of Athena Niké. The Artemis shows a strong resemblance to figures *M* and *N* in Kekulé, *Reliefs an der Balustrade*. A further likeness may be traced between the Artemis and the armed Aphrodite of Epidauros (Ἐφημερίς Ἀρχαιολογική, 1886, pl. 13), which itself stands in close relation to the Aphrodite of Fréjus, commonly known as the *Venus genetrix*. This latter statue is doubtless the copy of a very celebrated work of art the influence of which was far-reaching. Since, therefore, its influence may be traced in the work of art before us, its date must go back into the V century B. C. The view, therefore, that the original of the Aphrodite of Fréjus can be a work of Praxiteles (Brizio, *Bullettino*, 1872, p. 104; Reinach, *Revue Archéol.*, 1887, p. 250 f.) cannot be a right one. That it was the work of Alkamenes is much more likely. —MISCELLANIES. H. G. LOLLING, *An Inscription from Delphoi*. A few additions and corrections are made to the sepulchral inscription of Archedamos of Selinous published by H. Pomtow, *Sitzungsberichte der Berliner Akademie*, 1887, p. 707. —LITERATURE and DISCOVERIES. J. R. WHEELER.

**Vol. XIII. No. 1.**—C. SCHUCHHARDT, *The Macedonian Colonies between the Hermos and the Kaikos* (3 cuts). The five chief Macedonian colonies in the Hyrkanian plain are Thyateira, Nakrasa, Apollonis, Mostene, and Hyrkanis. Their positions are here determined. They were probably founded by the Seleukidai as a protection against the Gauls who entered Asia 277 B. C.. Apollonis afterwards became part of the Pergamene kingdom, and was probably named by Attalos II after his mother. It was, apparently, previously called Doidye.—TH. MOMMSEN, *Relief from Kula*

(cut). A rude relief from Kula (near Philadelphiea in Lydia) is published. A mounted warrior is riding toward a female figure called Γερμανία. An inscription declares the whole place sacred: Γαίῳ Γερμανικῷ αὐτοκράτορι Καίσαρι. Probably the Emperor Gaius, not the son of Tiberius, is meant.—C. HUMANN, *The Citadel of Tantalos in the Sipylos* (pl. 1; 7 cuts). The Sipylos proper is that part of the Sipylos range which rises above Magnesia. The throne of Pelops and the citadel of Tantalos must be sought above the sanctuary of Kybele (Paus., v. 13. 7), *i. e.*, near the so-called Niobe. On an almost inaccessible height were found, at a distance of about 500 met. from the Kybele relief, remains of rock-cut houses and two tombs, besides an excavated place on the summit of the ridge. This last is taken to be the place of the throne of Pelops.—C. CICHORIUS, *Inscriptions from Lesbos*. 62 inscriptions are published. No. 1 is a more correct copy of the list of property published in the *Bulletin de Corr. Hell.*, IV, p. 415–22. No. 2 is part of a similar list. The rest are sepulchral and votive inscriptions, fragments of decrees, *etc.* Most of them belong to Roman times, a few to the Macedonian epoch.—W. JUDEICH and W. DÖRPFELD, *The Sanctuary of the Kabeiroi near Thebes* (pl. II; 5 cuts). I (Judeich). The position of the temple in a small valley about three miles in a direct line nearly west of Thebes corresponds exactly with Pausanias (IX. 25 f.). The position of other points mentioned by Pausanias is ascertained. II (Dörpfeld). The temple stood on the right side of a small valley where it is joined by a smaller valley. Beside the temple a few walls were found. The temple was thrice rebuilt. Of the oldest temple little remains except part of what seems to be the foundation of an apse. It is built of polygonal limestone blocks, and belongs apparently to the sixth or fifth century B. C. The Macedonian temple, built probably soon after Alexander destroyed Thebes in 335 B. C., was apparently an Ionic *prostylos tetrastylos*. Behind the pronaos was a front cella 4.76 met. wide and 4.37 met. deep, behind this the main cella 4.76 met. wide and 6.10 met. deep, and behind this a room about 4.80 met. wide and 6.82 met. deep which was probably used for sacrifices. The Roman temple was Doric, and slightly wider than its predecessor. It had no front cella, but the main cella was about 9½ met. deep, and the pronaos about 5 met. In the rear or western room were found two trenches framed in stone: these were to receive sacrifices.—W. DÖRPFELD, *The Stoa of Eumenes in Athens*. The stoa of Eumenes is shown to have been to the west of the Dionysiac theatre extending toward the Odeion of Herodes, not to the south of the theatre in the precinct of Dionysos. This agrees with Vitruv., v. 9. 1.—MISCELLANIES. H. G. LOLLING, *Inscription from Pharsalos*. A votive inscription to Zeus Soter is published.—PAUL WOLTERS, *Archaic Inscription from Boiotia*. The inscription reads Ζοσίμβροτος in archaic characters. It was found not far from the temple

of the Kabeiroi.—PAUL WOLTERS, *Fragment of an Attic Vase* (cut). This fragment is in the possession of H. Schliemann. Part of the figures of Athena and Hephaistos is preserved. Hephaistos has an inscription. He holds a hammer and a drinking-cup. Athena has helmet, gorgoneion, and spear. The figures are red, in the style of Euphronios.—**LITERATURE.—DISCOVERIES.** Report on the discoveries of architecture, of sculptures in stone, marble, and bronze, and of inscriptions made on the Akropolis at Athens in April and May: also on excavations at the Temple of the Kabeiroi near Thebes, at Ikaria, and at Mantinea.—**REPORT** of meeting of March 28.

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*Address* by M. JULES GIRARD, *President of the "Association pour l'Encouragement des Études Grecques en France,"* made at the General Assembly, April 5.—*Report* of M. PAUL GIRARD, *Secretary, on the works and prizes for the year 1887-88.* Prizes are accorded to M. HOMOLLE for his two works: *Les archives de l'intendance sacrée à Délos*, and *De antiquissimis Dianae simulacris deliacis*. While classifying his material in view of a general work on the results of his long and successful excavations at Delos, M. Homolle is publishing some special studies of which these two are examples. The former relates to the administration of the great sanctuary in all its details of property and government, as set down in the inscriptions that formed the public archives. The second study is on the series of archaic statues of Artemis offered in the temple as ex-votos and found by him, the earliest of which dates from the beginning of the VII cent. B. C.—PAUL MONCEAUX, *Legend and history in Thessaly.* In view of the great variety and the opposite character of the myths that have originated in Thessaly, as well as their great importance, the writer seeks to classify them under the heads of the different races which in early times had their origin or their residence in Thessaly, "whence issued forth almost all the Hellenic tribes, each leaving something of itself in the constitution and imagination of the people." From lack of space we can give here only the result of his researches, which are embodied in the table on the opposite page. This table shows three distinct groups—that of the Pelasgians, that of the four Hellenic tribes, that of the Thessaliots. A picturesque account is then given of early Thessalian mytho-history; of Pelasgic Thessaly; of the Hellenic invasion, led by the Aiolians, when their three tribes occupied separate regions of the country.—A. CROISER, *The veracity of Herodotos.* This article is in answer to Prof. Sayce's well-known attack. It bears upon two or three main points: his visit as far as Elephantine in Egypt, and Babylon in Asia—denied by Sayce. The writer attempts to show, that the arguments adduced against Herodotos have no foundation; that the denial

of his visit to Babylonia rests on textual errors; that the affirmation of the destruction of the temple of Bel by Xerxes, being made only by a writer who lived six centuries after the supposed event, and that incidentally, is no proof at all. In regard to Elephantine, the writer dismisses, as puerile, two charges, that Herodotos did not sufficiently praise the monuments of Thebes, which he passed on the way, and that he could not, as he asserts, have questioned the people of Elephantine regarding the region of the Upper Nile, as his notes on this subject are inexact. The third charge, that he calls Elephantine a city, whereas it is an island, the writer settles by showing

Legendary cycles of Thessaly	Principal heroes	Patron deity	Geographical domain
Pelasgic cycle	The Titans The Aloadaï Prometheos Ixion The Kentauroi Cheiron	Zeus Olympios	Mount Olympos and Mount Ossa
Aiolian cycle	The Lapithai Kaineus Peirithoos	Athena Itonia	The plains of Kierion and of Larissa
Iono-Minyan cycle	Aison Pelias Jason	Poseidon	Magnesia and Pelion
Achaian cycle	Peleus Achilleus Phoinix Philoktetes	Zeus of Dodona	Mount Othrys and Phthiotis
Dorian cycle	Protesilas Herakles Admetos Daphne Kyrene Aristeas Aktaion Koronis Asklepios	Apollon	The valley of Tempé and the road to Greece
Thessaliot cycle	Peneios Aleuas	The river Peneios	The valley of the Peneios

from Strabo and Arrian that a considerable city existed on the island.—  
TH. REINACH, *The Strategoi on Athenian coins*. Athenian silver coins of the new style, *i. e.*, of the Macedonian and early-Roman period, have on the reverse, besides the inscription ΑΘΕ, two or three proper names. The earliest pieces have the monograms of two names; later, these are represented by their first syllable; finally, they are spelled out. It is universally conceded that these first two names are of annual magistrates, and these were, according to Corsini's theory, today abandoned, the two head archons, or, according to the Beulé theory, generally adopted (*cf.* Head, *Cat. of Athenian Coins in Br. Mus.*), they were financial officers analogous to the *III viri monetales*

of Republican Rome. The writer proposes a different solution. On all contemporary coins of the Greek cities of Europe or Asia, the name is that of the chief magistrate, which fixes the date of the piece. In the Athenian series, the names of Antiochos Epiphanes, Mithridates, Ariarathes of Pontos and the proconsuls Metellus and Mummius prove the fallacy of Beulé's theory: Reinach sees in the first two names on these Athenian coins the two chief Strategoi. Recent discoveries have proved that during the Macedonian and Roman periods the effective government of Athens rested with the Strategoi, and that the archons lost all political influence, retaining merely some religious and judiciary functions. There were two chief Strategoi, often called *προστάται*, the *strategos of arms* (*στρατηγὸς ἐπὶ τὰ ὄπλα*) and the *strategos of preparations* (*στρατηγὸς ἐπὶ τὴν παρασκευήν*), who resemble Siéyès' *Consul de la paix* and *Consul de la guerre*, and whose attributes seem copied from those of the Roman consuls. The first Strategos gradually increased in authority, and as early as the time of Cicero was the Athenian praetor, a sort of President of the Republic. A comparison with literary texts and inscriptions proves the names on coins to be those of the strategoi. Examples are, (1) the two famous orators of the time of Philip of Macedon, the brothers Mikkion and Euryklides, known to have been the *προστάται* or two head strategoi (*C. I. A.*, II, 858), whose names appear on several tetradrachms; (2) Aristion, who led the fight against Rome in 88, and was proclaimed first consul or *στρατηγὸς ἐπὶ τὰ ὄπλα*, and whose name appears on many debased tetradrachms; (3) Diokles of Miletos, a contemporary of Caesar (Plutarch, *Life of Lykourgos*), whose coins are inscribed ΔΙΟΚΛΗΣ ΜΕΛΙ. Other names are Xenokles, Mnaseas, Polycharmos, Herakleitos, Dionysios, Epikrates.

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